



CINEMATHEQUE

FALL 98



Highlights

JEANNE C. FINLEY AND JOHN MUSE'S *O NIGHT WITHOUT OBJECTS*/JAMES BENNING WITH *LANDSCAPE SUICIDE*

TEENS MAKE MOVIES/CHICK FLICKS WITH B. RUBY RICH/IN MEMORIUM: KURT KREN

tENTATIVELY, a cONVENIENCE/NEW FILMS BY BRAKHAGE

BIG AS LIFE: AN AMERICAN HISTORY OF 8MM FILM

ABRAHAM RAVETT WITH NEW WORK/JENNIFER MONTGOMERY WITH *TROIKA*

AN EVENING OF OBJECTIONABLE ART/OUTDOOR PERFORMANCES BY silt

BRECHT AND FILM: A 5-PART SERIES CELEBRATING THE 100TH ANNIVERSARY OF BERTOLT BRECHT'S BIRTH —

FILMS BY DUDOW, KLUGE, STRAUB, OSHIMA, ROCHA AND ANGELOPOULOS

TWO NIGHTS WITH CHICK STRAND/NATHANIEL DORSKY WITH *INTIMATE LIGHT*

CROSSOVER PIX: ARTISTS MAKE FILMS/PLUS, NEW FILMS BY JENN REEVES, STEVE POLTA,

LESLIE THORNTON, J. LEIGHTON PIERCE, JIM JENNINGS AND MORE...

FALL 98 SEASON

news from 'home'...

Greetings to all you Cinematheque members and supporters as we begin, yes, our 38th season. We hope you'll join us at our many evenings with in-person artists, our four programs from *Big As Life: An American History of 8mm Films*, our off-site events (especially silt by the sea at the Headlands), and our historical 5-part series of films from around the world influenced by Bertolt Brecht—who would be 100 years old today.

Lots of people appeared and disappeared from our offices over the summer: Director Steve Anker returned from teaching at Bard College; Interim Managing Director Elise Hurwitz left to devote herself fully to her growing sound business, Post and Field; and Administrative Manager Douglas Conrad left us and the city to be a director of the Chicago Gay and Lesbian Film Festival.

Congratulations Douglas! We will have a new Office Manager this fall, whose identity is still unknown as we go to press, and we are overjoyed that Ondine Kilker, our very-wonderful, very-part-time Publicity Assistant, and Jeff Lambert, our Program Notes Coordinator, are both returning.

In this calendar you'll see a list of all our current Cinematheque members to whom we want to offer our heartfelt thanks for both their recent and longstanding support. As you know, we seem to be always hovering around 240 members, even though we are trying whole heartedly to increase this number to 300. If you have any suggestions, please tell us! And please tell any cinephile friends you may have about our organization and our programs. Film and video exhibition, unfortunately, does not lend itself to telethons... or does it?

Last but not least, thanks also to all of you who generously contributed to our Super 8 fund this summer. Because of you, we'll be able to acquire a projector for our office. And thanks also to our project 20 volunteers who helped us during our off season, especially Alex and Charles. Anyone else who wants to volunteer or intern with us, call me! —Irina Leimbacher
Artistic Co-Director

TO ALL OUR CURRENT CINEMATHEQUE MEMBERS, A BIG THANK YOU

Tonita Abeyta
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Peggy Ahwesh
Linda Albant
Mary Amsler
Vicki Anderson
George Andrews
Gallery Paule Anglim
Sylvia Anker
Jeffrey Anker
Anonymous
Claire Bain
Michelle Baker
Bill Baldewicz
Daniel Barnett
Jerry Ross Barrish
Jim Barton
John Beebe
Stephanie Beroes
Mary Ann Biewener

Tim Blaskovich
Charles Boone
Betzy Bromberg
Kathleen Burch
Gail Camhi
Lance Carnes
Carl Castro
Kristin Cato
Anne Chamberlain
Anita Chang
Jamie Cherry
Lucy Childs
Ian Choplick
Candace L. Cloud
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Norma Cole
Alan J. Coleman
Gretchen Comly
Kerri Condon
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Karen Cooper
Edward Everett Crouse
Larry Cuba
Douglas Currell
Gail Currey
Margaret Daniel
Rob Danielson
Larry Daressa
James L. Day
Cesar M. De Castro
Ernie Gehr
Randall de Rijk
Christopher Delaney
Nick Descamps
Medora Ebersole
Jo Ann Elam
Dreux Ellis
Keith Evans
William Farley
Christian Farrell
Richard Felciano

Mary Filippo
Jeanne C. Finley
Nancy Fishman
Jack Foley
Michael Fox
Adam Frey
Adele Friedman
Pete Friedrich
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Elise Gardella
Anna Geyer
Suzanne Girot
Stephen Goldstine
Judith Gordon
Susan Greene
Bill Griffith
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Mike Henderson
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Ray Lee
Dennis Letbetter
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Janis Crystal Lipzin
Jon Livingston
Chip Lord
Julie Mackaman
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Edwin Maguire
Aline Mare
Francisco Mattos
Alberta Mayo
Barbara McBane
Chris McDonald
Marina McDougall
Duncan McNaughton
Laura M. Miller
James Monohan
Heidi Montona

Hanna Moore
Cornelius Moore
Andy Moore
Eric Morris
Margaret Morse
Alan Muchmore
John Muse
Mona Nagai
Julie Nelson
Corey Ohama
Tom Palazzolo
Maggi Payne
Philip Perkins
Scott Peterson
Christine Pielenz
Thad Povey
Abraham Ravett
Tom Ray
Jim Roeber
William M. Rogers II

Jay Rosenblatt
Henry Rosenthal
Aaron Ross
Lynne Sachs
Noel Schwerin
Brian Scott
Mark Scown
Jon Stout
Jim Seibert
Steven Seid
Stephen Seligman
Nancy Seymour
Elizabeth Sher
Michael Sicinski
Matt Siegel
Gail Silva
Scott Simmon
Leslie Singer
Dean Smith
Michael Snow

Valerie Soe
Gary Spisak
Paul Spudich
Angela Stablein
Scott Stark
Mark Stockwell
Lynn Stone
Jon Stout
Mark Street
Clark Sturges
Elisabeth Subrin
Alessandro Subrizi
Grace Sullivan
Alva Svoboda
Michael Swaine
Johnny Symons
Lidia A. Szajko
Lesley Tannahill-Oi
Lauri Rose Tanner
Arthur Tashiro

Scott Taylor
Shelly Taylor
Margaret Tedesco
Roger Teich
Fred & Coco Testy
Wally Tettamanti
Eric Theise
Tamas Toth
Marsha Ann Townsend
Mary Tsiongas
Kathryn VanDyke
Josefa Vaughan
Susan Vigil
Sandy Walker
Michael S. Wallin
Freda Wallin
Jack Walsh
Jeff Warrin
Peter Washburn

Philip Weisman
Betsy Weiss
Michael Wharton
G. White
Dorothy Wiley
Linda Williams
Todd Wilson
Richard Winchell
Charlie Woodman
Fred Worden
Jack & Patty Wright
Dave Wright
Charles Wright
Jud Yalkut
Don Yannacito
Gene Youngblood
Steve Yohanan
Lillian Zahrt

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Bridget Irish
Christine Lee
Christine Metropolous

Design
Boon

won't you join us?

We need YOU to become a part of US.
The Cinematheque is still trying to reach our goal of 300 members—won't you help us by becoming a member or giving a membership to a friend? If you come to only 8 shows a year, you actually save on admissions as a member at the Individual, Family or Contributor level. We'll put every dollar on the screen!

For more information, call our office at +1) 415.558.8129

Membership Categories and Benefits

\$15	Student/artist/low income	One half-price admission
\$25	Individual	One half-price admission
\$50	Family	Two half-price admissions
\$100	Contributor	Two free admissions
\$150	Sponsor	Two free admissions & Cinematheque publication

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There are always things that we still need... in case you have any of the following, please contact us: a small refrigerator, computer networking cables, a scanner, a zip drive, new books for our library, a coffee maker for our Sunday shows...Thanks to Eric Theise and Aram Modjabi for donating filing cabinets, a couch, and more!

SAN FRANCISCO

CINEMATHEQUE

480 Potrero Avenue
San Francisco, CA 94110
ph +1 415.558.8129
fax +1 415.558.0455
email cteque@sirius.com

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FALL 98 At a Glance

september

22 Big As Life: 8mm films Program 1 (PFA)

october

04 Liquid Images

08 O Night Without Objects, a Trilogy

11 James Benning's Landscape Suicide

15 Brecht and Cinema! Program 1, Kuhle Wampe

18 TENTATIVELY, a CONVENIENCE

22 Brecht and Cinema! Program 2, Kluge + Straub

23 silt BY THE SEA

25 Big As Life: 8mm films Program 2 (SFAl)

29 New Films By Abraham Ravett

november

01 Film Under Fire: An Evening Of Objectionable Art

05 Brecht and Cinema! Program 3, Oshima

08 Crossover Pix: Artists Make Films

12 Jennifer Montgomery's Troika

14 Chick Strand Night 1

15 Chick Strand Night 2

22 Gunvor Nelson

24 Big As Life: 8mm films Program 3 (PFA)

29 Robert Nelson

december

03 Brecht and Cinema! Program 4, Rocha

05 Brecht and Cinema! Program 5, Angelopoulos

06 Triste & Variations By Nathaniel Dorsky

10 Recent Abstractions: New Films By Brakhage

11 Teens Make Movies Program 1

12 Teens Make Movies Program 2

13 Chick Flicks With B. Ruby Rich

17 In Memorium: Kurt Kren

20 Big As Life: 8mm films Program 4 (SFAl)

please see other side for times and locations

The San Francisco Cinematheque is supported in part with funds from The William and Flora Hewlett Foundation, San Francisco Hotel Tax Fund's Grants for the Arts, National Endowment for the Arts, the California Arts Council, the San Francisco Art Commission Cultural Equity Fund, The Zellerbach Family Fund, The Bernard Osher Foundation, Business Member Dolby Laboratories, the generous contributions of the Friends of the Cinematheque, and the cooperation of the San Francisco Art Institute and Yerba Buena Gardens Center for the Arts.



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Cover: Troika (1988) Jennifer Montgomery

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SPECIAL DAYS, TIMES & LOCATIONS
Sept 22/ Oct 25/ Nov 24/Dec 20
Pacific Film Archive/San Francisco Art Institute

Big As Life: An American History of 8mm Films

Co-Curator Steve Anker In Person
Beginning Tuesday, September 22nd, and continuing monthly through June 1999, the Pacific Film Archive and SF Cinematheque will alternately present highlights from The Museum of Modern Art's (New York City) 60-program retrospective of American-made 8mm films and videos co-curated by myself and MoMA Associate Curator Jytte Jensen. **Big As Life: An American History of 8mm Films.** Continuing through the Spring of 2000, this retrospective spans personal (and often private) filmmaking from the 1940's through the present, focusing primarily on films made by self-avowed artists but also including a rich sampling of 'found' home movies and industrial films especially made for "small-gauge" home formats. Created with low-end equipment and tiny budgets, these films convey an intimacy, spontaneity and sense of place rarely encountered in public cinema. —Steve Anker

PROGRAM 1
Tuesday September 22 7:30pm
Pacific Film Archive
She/Va (1973) by Marjorie Keller, *Note To Pati* (1969) by Saul Levine, **#3 (1979)** by Ellen Gaine, *The Annunciation* (1974) by Diana Barrie, *Kemia* (1994) by silt, and *The Exquisite Hour* (1989) by Phil Solomon.

PROGRAM 2
Sunday October 25 7:30pm
San Francisco Art Institute
PerFORMing Disclosures
—Co-sponsored by San Francisco Art Institute as part of its 1998 Faculty Show: Films and videos by Vito Acconci, Anne Robertson, Joe Gibbons, Sadie Benning, Luther Price, Diana Barrie and others. **Plus—**Two Short Pieces by composer Charles Boone: *Last Gleaming* and *Twenty-Seven Lines* (the latter with text by Lyn Hejinian), both for solo Drummer and Reciter; Peter Valsamis, Drummer.

PROGRAM 3
Tuesday November 24 7:30pm
Pacific Film Archive
In Mother's Way (1981) by Jacalyn White; *Martina's Playhouse* (1989) by Peggy Ahwesh; and *Mary Smith* (1980) by Gail Vachon.

PROGRAM 4
Sunday December 20 7:30pm
San Francisco Art Institute
Land and Sea (1975) by Lee Krugman; *Lace of Summer* (1973) and *Aristotle* (1974) by Storm De Hirsch; *Spring/Fall: Cinesongs For Storm De Hirsch* (1990) by Gary Adlestein; *Windows* (1984–85) by Anne Robertson; and *Farm Diary* (Reel 2, 1970) by Gordon Ball.

Thursday October 22 7:30pm
Yerba Buena Center for the Arts

Brecht and Cinema: Kluge's Yesterday Girl + Straub short

The 2nd in our 5-part series

Kluge's *Abschied von Gestern* & Straub's *The Bridegroom*, the *Comedienne* and the *Pimp* Co-Presented with the Goethe Institute
Kluge's first feature and a central work of New German Cinema, *Yesterday Girl* (1966) uses fragmented, elliptical storytelling intermingled with various documents (direct-cinema interviews, old photographs and songs, a children's story from the 1920s) in this case history of an East German girl's difficulty adapting to life in the West. Using jump cuts, interruptive titles, and hand-held tracking shots, Kluge's narrative technique emphasizes social understanding over identification with Anita G. (played by Kluge's sister) as she drifts through cities, trying to hold a job and having love affairs. Kluge uses non-actors whom he cast in their actual occupations, with a landlord playing a landlord, an Attorney General playing an Attorney General, etc. Preceded by Straub's 1968 *The Bridegroom*, the *Comedienne* and the *Pimp*, starring Fassbinder and Schygulla!

Thursday November 5 7:30pm
Yerba Buena Center for the Arts

Brecht and Cinema: Oshima's Death By Hanging

The 3rd in our 5-part series

One of the most important directors in the Japanese New Wave, Nagisa Oshima incorporates a complex and dynamic mix of politics, violence, eroticism and self-reflexivity in his early work. The 'Brechtian tour de force', *Death By Hanging* (1968) is one of his most highly regarded films. Repetition, stylized sets and grotesque comedy are elements in this damning satire on capital punishment and Japanese justice. Based on an actual criminal case, the film tells the story of the execution of a Korean worker found guilty of rape and the authorities' bizarre reenactments of his crimes. Both formally and politically trenchant, the film explores the oppression of Koreans in Japan, capital punishment as political control and sexual murder as an outcome of social repression.

Thursday December 3 7:30pm
Yerba Buena Center for the Arts

Brecht and Cinema: Glauber Rocha's Der Leone Have Sept Cabeças

(*The Lion Has Seven Heads*)
The 4th in our 5-part series

Glauber Rocha, one of the most acclaimed directors of Brazilian Cinema Novo, is known for his stylized political allegories attacking and demystifying colonial and neocolonial power structures.

Sunday October 4 7:30pm
San Francisco Art Institute

Liquid Images: Moving Within Film's Surface

New Films by Reeves, Brakhage, Polta, Thornton, Nidzyn, Steiner and others
Join us for a celebration of new films and a reception inaugurating the renovated San Francisco Art Institute Theater. Featured titles: *Fluttering* by Steve Polta; *Stop* by Joan Nidzyn; *Concrescence* by Stan Brakhage; *Silvercup* by Jim Jennings; *We are going home* by Jenn Reeves; *Glass* by J. Leighton Pierce; *Sweep* by Mark Street; *... or lost* by Leslie Thornton; and works-in-progress *Floating by Eagle Rock*/*She Is Asleep* by Konrad Steiner and "..."(Seasons) by Phil Solomon and Brakhage.

Thursday October 8 7:30pm
Yerba Buena Center for the Arts

O Night Without Objects, a Trilogy

John H. Muse In Person
O Night Without Objects is an unusual video trilogy which explores the relationship of conversion experiences —therapeutic, political and religious— to technology, fear and family. The centerpiece, *Based On a Story*, explores the widely-publicized encounter and subsequent friendship between Jewish Cantor Michael Weissner and Grand Dragon of the Nebraska Ku Klux Klan, Larry Trapp. It is framed by two experimental pieces: *The Adventures of Blacky*, in which a disturbingly prescriptive psychological test is administered to a young girl, and *Time Bomb*, the tale of another girl's conversion experience at a Baptist retreat. An installation based on *The Adventures of Blacky* is on view at Patricia Sweetow Gallery, Oct 1–31.

Sunday October 11 7:30pm
San Francisco Art Institute

James Benning's Landscape Suicide

James Benning In Person
James Benning returns to the Bay Area with a revival screening of his haunting study of the American psyche and space, *Landscape Suicide* (1986, 95 min.). *Landscape Suicide* centers on the parallel lives of two famous murderers: Ed Gein, the Wisconsin farmer who cannibalistically mutilated his victims in the 1950s, and Bernadette Protti, a 15 year-old Californian who stabbed a cheerleader colleague to death in 1984. Re-enacted monologues are interwoven with subtle visual portraits of American life: "I discovered a matching form of isolation in both. The cold, landlocked landscape of Wisconsin and the suburban, car-dominated, non-communication of California." (J. B.) Also: Benning's first film, *Time and a Half* (1972).

Sunday October 18 7:30pm
San Francisco Art Institute

Messterpiece Theater: Tilting the Luck-Plane

Thursday October 29 7:30pm
Yerba Buena Center for the Arts

New Films By Abraham Ravett

Abraham Ravett In Person
Co-presented with the Jewish Film Festival
Personal memory, the passage of time and Jewish history are frequent subjects in the work of Massachusetts-based filmmaker Abraham Ravett. In tonight's new works, he reflects on the aging process, change and his own mortality after his mother's debilitating stroke and subsequent long term nursing care. *Forgefel* (the Yiddish word for premonition) explores the spaces and activities of a San Francisco playground, childhood recollections and premonitions about aging, while *The Boardwalk* explores change in images of Coney Island shot over three years. His work-in-progress *The March* examines Ravett's mother's recollections of the 1945 "Death March" from Auschwitz using conversations conducted over a thirteen year period. We will also screen his 1985 *Half-Sister* in which a recently discovered photograph of his half-sister killed in Auschwitz inspires the imagination to conceive a life that would have been.

Sunday November 1 7:30pm
San Francisco Art Institute

Film Under Fire: An Evening Of Objectionable Art

The recent Supreme Court ruling which let stand the N.E.A.'s rejection of grants to Karen Finley and other worthy artists could impact American Art for years to come. Well, the Twentieth Century has seen Degenerate Art, Bourgeois Art, and we now conclude with, Objectionable Art! Tonight's program is a distillation (and admittedly reductive categorization) of some of the many films and videos we've shown in recent years which could have easily gotten Cinematheque into trouble with right-wing demagogues. All are distributed by NEA-rejected Canyon Cinema, and all stand as remarkable works of art: *Near the Big Chakra* by Anne Severson; *Noema* by Scott Stark; *Sodom* by Luther Price; *Man + Woman + Animal* by Valie Export; *Downs Are Feminine* by Lewis Klahr; *The Color of Love* by Peggy Ahwesh; and *16/67: September 20—Gunter Brus (a.k.a. Eating, Drinking, Pissing, Shitting Film)* by the late Kurt Kren—Steve Anker.
N.E.A. Watchdogs Take Note! Not one government dollar was spent on tonight's program.

Sunday November 8 7:30pm
San Francisco Art Institute

Crossover Pix: Artists Make Films

Curated and Presented by Charles Boone
With this first show in a revealing new series, Cinematheque highlights film and video as our century's great media for experiment and collaboration among artists in other disciplines. John Cage's prepared piano music subtly plays off Herbert Matter's magical images of Alexander

SPECIAL DAYS, FREE!
Saturday/Sunday Nov 14/15 7:30pm
San Francisco Art Institute

Two Nights With Chick!

Screening & Presentation of the 1998 James D. Phelan Art Award in Filmmaking to Chick Strand
Co-Presented With Film Arts Foundation
Our beloved Chick Strand, co-founder of Canyon Cinema and the Cinematheque back in the 60s, painter and maker of almost 20 films, is the recipient of the 1998 James D. Phelan Art Award in Filmmaking. This award, sponsored by The San Francisco Foundation and administered by Film Arts Foundation, has been presented biennially since 1982 to a California born artist. Chick, whose work journeys between a quest for seemingly unmediated sensuous images and a critical reflective stance which challenges and explores the representational process, will present several films and receive her award on Saturday evening, and be present for more films (*Kristallnacht*, *Coming Up for Air*, and *Soft Fiction*) on Sunday evening. **Both events are free.**—Irina Leimbacher
(See current *Wide Angle* for more on Chick Strand)

Sunday November 22 7:30pm
San Francisco Art Institute

Gunvor Nelson: The Long Form, 1984–87

Tonight we present two films from Swedish filmmaker Gunvor Nelson's mature period of the 1980s and 90s and nineties which the Cinematheque originally premiered: *Red Shift* (1984, 50 min.), "a film in black and white about relationships, generations and time," and *Light Years* (1987, 28 min.), "a collage film and a journey through the Swedish landscape, traversing stellar distances in units of 5878 trillion miles." —Gunvor Nelson. Preceded by her short cinematic conundrum *Field Study #2*.

Sunday November 29 7:30pm
San Francisco Art Institute

Robert Nelson: The Long Form, 1976–78

Cinematheque pays tribute to pioneering San Francisco filmmaker (*The Great Blondino*, *Hot Leatherette*, *Bleu Shut*, etc.) and educator Robert Nelson with a screening of his rarely-shown two part *Suite California: Stops and Passes. Part 1* (1976, 46 min.) "ranges over geography and time with some early Edison footage. Hollywood rendered in a complex blend of irony and nostalgia. Style ranges from scripted dramatic narrative to free-wheeling funk."; *Part 2* (1978, 48 min.) contains "personal autobiographical material rendered as a travelogue. Flavorful ambiguity." —Robert Nelson.

Sunday December 6 7:30pm
San Francisco Art Institute

Intimate Light: Triste & Variations New by Nathaniel Dorsky

SPECIAL DAYS
Friday & Saturday Dec 11/12 7:30pm
Yerba Buena Center for the Arts

Teens Make Movies: Two Nights Of Teen-Produced Work

Filmmakers In Person
Two evenings of work produced by teenage filmmakers who have taken movie-making into their own hands to show the teen side of life, in their own voices, on their own terms. —Valerie Soe

Dec 11: Reel Girls/Real Girls is an evening of audacious short films and videos by outspoken, happening teenage girls from across the USA. Beyond technophobia, these girls take us into the alternative landscapes of American adolescence. Photo booth buddies, jamm'n' girlbands, wild pixilations, and rearview mirrors on unexpected heroines. Go, girls. Curated by Kathleen Sweeney.
Dec 12: Teen Riot 4: The Legend Continues
The fourth annual screening of teen-produced films and videos from the California State Summer School for the Arts. In four weeks students produce some of the wildest, wooliest and most invigorating movies this side of 18 years old. See blue M & Ms, pho-fu, pizza noir, and space babes from Planet 69 in this eye-popping, mile-a-minute show from the smart girls and b-boys of CSSSA 198. Curated by Valerie Soe and Danny Plotnick.

Sunday December 13 7:30pm
San Francisco Art Institute

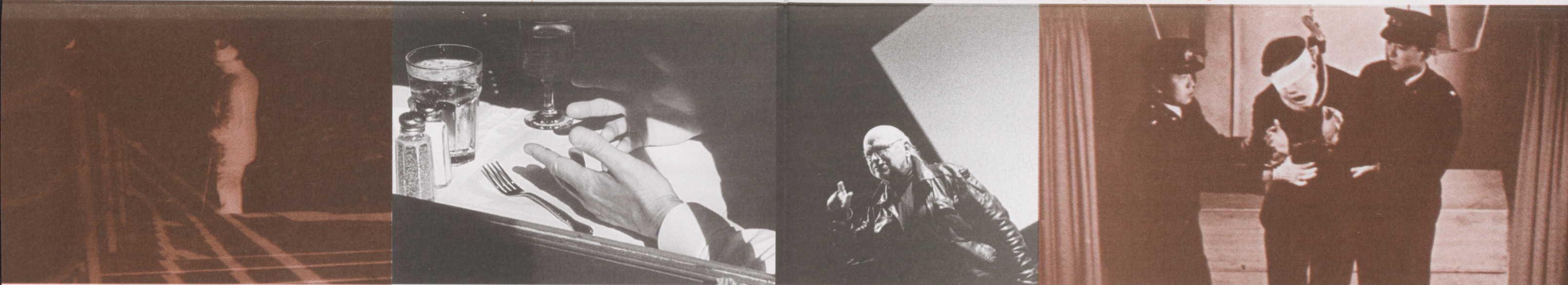
Chick Flicks with B. Ruby Rich

Cultural critic B. Ruby Rich celebrates the publication of her new book, *Chick Flicks: Theories and Memories of the Feminist Film Movement*, with a book-signing and screening of two landmark films picturing sexuality and gender relations. "Carolee Schneemann's *Fuses* (1964–67) was ground-breaking: sexually explicit, it starred the filmmaker herself making love with her then-boyfriend. Shot with a wind-up Bolex and experimentally processed, it bypasses traditional realist treatments of sex to make its own blazing statement. Marjorie Keller's *Misconception* (1977) was inspired by her sister-in-law's pregnancy. Toting quirky Super-8 synch-sound equipment, Keller was able unobtrusively to document the pregnancy and birth, then edited the resulting footage to make poetic points about women, men, and the progeny that result from their mating." (B. R. R.) Rich will discuss these films, the warring factions of feminism in the 70s, and the challenge posed by Schneemann and Keller's work to the dominate male avant-garde of their day.

Thursday December 17 7:30pm
Yerba Buena Center for the Arts

In Memorium: Kurt Kren

Films Inspired and Loved by Kurt Kren
We sadly note the recent deaths of two great filmmakers, Kurt Kren and Joyce Wieland, whose films and presences enlivened many evenings at the



Thursday October 15 7:30pm
Yerba Buena Center for the Arts

Brecht and Cinema! A 5-Part Series Celebrating Bertolt Brecht's 100th Birthday

The 1st in our 5-part series of films influenced by Bertolt Brecht (1898–1956)
Curated by Irina Leimbacher

Kuhle Wampe (Slatan Dudow, 1932)
Co-Presented with the Goethe Institute
Brecht's rejection of illusionism and his techniques of distanciation (Verfremdungseffekt) and reflexivity to reveal the hidden ideological codes of realist art and political power have had an enormous impact on cinema. Tonight we honor Brecht's contributions with a screening of *Kuhle Wampe* (1932), the only feature film in which he played a major directorial role. Written by Brecht, who worked on all aspects of its production, *Kuhle Wampe* uses both fictionalized and documentary footage to explore unemployment, abortion and the situation of women in Germany in the early 30s through the life of a family forced to live in a tent city of the unemployed.

FALL 98 Series

Big As Life: 8mm Films SEPTEMBER–DECEMBER

Brecht and Cinema! OCTOBER–DECEMBER

San Francisco Art Institute 800 Chestnut Street
Yerba Buena Center for the Arts 701 Mission Street @Third
Pacific Film Archive 2625 Durant Avenue, Berkeley

Please call +1) 415.558.8129 for more information
Unless otherwise noted, all shows begin at 7:30pm

TENTATIVELY, a cONVENIENCE In Person
Performance provocateur TENTATIVELY, a cONVENIENCE returns to San Francisco for a program of psychic slippages, conceptual ponderings, neo-cosmic blatherings and a full battery of bad puns. TENT, who claims to have made over 188 movies in 24 years, most of them for little or no money, will present: *Bob Cobbing/Movie Trivial/Hypnopedagogy* (1991–94): Conceptual vandalism of a very monotonous early morning educational tv show; *Diszey Spots* (1993): Does Diszey really still direct his films from cryogenic preservation? and The "Official" *John Lennon's Erection As Blocking Our View Homage & Cheese Sandwich* (1990–95): A messterpiece that seems to last an eternity... TENTATIVELY forms art matter out of naked chaos; or perhaps he forms much needed chaos out of the naked pretensions of art matter. —Scott Stark (TENT presents a different program at Other Cinema on Saturday, Oct. 17)

SPECIAL DAY, TIME & LOCATION
Friday October 23 8:00pm
Headlands Center for the Arts, Fort Barry, Sausalito *Call Cinematheque for directions*
silt BY THE SEA

silt In Person
The collaborative film group, silt, will present an evening of live film-performance under starlight at the Marin Headlands. silt's performances are multi-planar, extensive and intensive mosaics that "articulate complex spatial forces by integrating film and live shadow projections as paranauralist field studies". silt will premiere several new works created during their residency at the Headlands Center: *Urphanomen*, "investigations into Goethian plant morphology and kymatics"; *For the Unaided Eye and Hand Lens*, "a phenomenological triptych of river biota in the Sierra Nevada range"; and *landsend*, "cullings from magnetic fields, tectonic plates, lunar tides. Land meets sea, lenses point away and back again." (Quotes by silt) silt has been creating films since 1990, and their work was most recently performed at The Museum of Modern Art in New York.

Calder in his studio in *Works of Calder* (1950); Merce Cunningham and Charles Atlas make us smile with their romp through *The Blue Studio* (1975); Anais Nin speaks and acts out her own text in *Bells of Atlantis* (1952), with haunting color and montage by Len Lye and Ian Hugo; Gordon Matta-Clark directs our gaze through his colossal Parisian building-sculpture, *Conical Intersect* (1975); Robert Rauschenberg's *Canoe* (1966) takes us back to the rich roots of performance and crossover artist-collaboration; and Lazlo Maholy-Nagy's *Berlin Still Life* (1926) casts his Bauhaus-eye on the streets of twenties Berlin. —Charles Boone

Thursday November 12 7:30pm
Yerba Buena Center for the Arts

Jennifer Montgomery's Troika

Jennifer Montgomery In Person
Jennifer Montgomery (*Home Avenue*, *Art for Teachers of Children*) returns to the Cinematheque with *Troika* (1998, 96 min.), which premiered last Spring at The New York Lesbian and Gay Film Festival. "Jennifer, the protagonist...is doubly challenged. As a professional journalist, she's trapped on a pleasure boat with Russian ultra-nationalist and macho pig Vladimir Zhirinovsky, conducting an interview that turns into a battle of wills. At home, her lesbian lover teases and insults her relentlessly. Weaving together scenes that present encounters with both characters, Montgomery reveals their unlikely similarity by employing a dispassionate style that renders each power play the more insidious. As a result, the politics of personal relationships and the personal implications of political beliefs become impossible to imagine separately." —Martha Gever

Nathaniel Dorsky In Person
San Francisco-based Nathaniel Dorsky continues to refine and vivify his personal cinema syntax with *Variations* (1992–98), which "blossomed forth while shooting additional material for *Triste* (1974–96). What tender chaos, what current of luminous rhymes might cinema reveal unbridled from the daytime word? During the Bronze Age a variety of sanctuaries were built for curative purposes. One of the principal activities was transformative sleep. This montage speaks to that tradition." (N.D.) Dorsky also writes: "Silence in cinema is undoubtedly an acquired taste, but the freedom it unveils has many rich rewards...It is the direct connection of light and audience that interests me. The screen continually shifts its dimensionality from being an image-window, to a floating energy field, to simply light on the wall." Also: *Pneuma* (1977–83).

Thursday December 10 7:30pm
Yerba Buena Center for the Arts

Recent Abstractions: New Films By Brakhage

We present a selection of luminous new films by Stan Brakhage, whose astonishing and uninterrupted productivity now spans nearly five decades. Tonight's selection includes *Preludes 19–24*, *Blue Value*, *Polite Madness*, *The Fur of Home*, *Beautiful Funerals*, *Commingle Containers*, *Cat of the Worm's Green Realm*, "... (Reel Three) and other films which Brakhage will release during the next three months.

Cinematheque over the years. Austrian Kurt Kren, who will be honored tonight, appeared in person with us in 1978 (twice), 1980, 1984, 1994, and finally, in March of 1998. Deceptively unassuming, Kren was easily one of Europe's most influential and revered avant-garde filmmakers, whose body of work includes 50 short films beginning in 1957 and continuing through 1998. Kurt's films create a unique blend of formal rigor and playful spontaneity. Tonight's program extends a tribute to Kren organized by Ralph McCay and Mark McElhatten for the Anthology Film Archives, and includes many surprise films by Kurt's friends and colleagues from North America and Europe as well as thirty minutes of his lesser known gems. "In the disputed histories which build the house of film, he was momentarily, but unforgivably denied. Now he haunts the house with rude and playful shadows." (Mark McElhatten)

Special Cinematheque Co-Sponsorships

Festival Cine Latino!—A Railroad To Utopia: Experimental Media, Saturday, September 19, 5:00 pm, Center for the Arts. Films by Mexican Arturo Ripstein, and others.
Happy Birthday Brecht, November 3–8. Devised by acclaimed British Director Di Trevis, *Happy Birthday*...culls excerpts from Brecht's plays, letters, diaries and songs to create a picture of the writer's turbulent times. *Kuhle Wampe* also screens at Theater Artaud on November 4.
Film Arts Festival—The Road, Sunday, November 8, 4:00 pm, Roxie Cinema: Whether it's the texture of the streets themselves or the places where they lead, these shorts tell divergent stories of the people and sites that populate them. Films by Scott Gerow, Ray Rea, Mark Street, Perry T. Hallinan, Jennifer Maytorena Taylor, Jenni Olson and Flash;
Open Screen, Saturday, November 7, 12:00 pm, Roxie Cinema—Bring your own film or video!

CINEMATHEQUE

Left to Right: *The Boardwalk* by Abraham Ravett; *Variations* by Nathaniel Dorsky; Kurt Kren at the Cinematheque, March 1, 1998 (photographed by Ken Paul Rosenthal); *Death By Hanging* by Nagisa Oshima